present political position as a cultural leader in the Communist regime in turn encourages the sale of his poems. He is the only one of the three still living. Being now wholly dedicated to the Communist cause, although not a Party member, he is comparable to Simonov of Russia, for Kuo, like Simonov, spends a good deal of his time heading Chinese cultural delegations to other countries and entertaining foreign cultural delegations to China. 538

Ai Ch'ing and T'ien Chien are established as Communist poets. Ai writes prose poems and T'ien writes extremely short verses. The average Chinese reader is apt to appreciate Ai more than T'ien, especially when Ai writes of everyday things familiar to the reader and T'ien draws his inspiration from a vision of the new world which is less comprehensible to the average reader.

Ma Fan-t'o and Li Chi are often spoken of together. Ma's poems are modeled upon popular rhymes. Li Chi's poems are modeled after Sheng-tien-yu, a folk-song pattern popular in Shansi and Suiyuan during the war against Japan.

All the poets mentioned above are known nationally. Their styles are imitated by lesser known poets.

F. Popular Ryhmes and Folk Songs

Popular ryhmes and folk songs of Honan resemble more nearly the free forms characteristic of North China; in the other provinces of the Central-South Region, rhymes and folk songs have four-line stanzas, 538 533

each line containing seven syllables which are, in fact, seven characters in written form. Kwangtung Province has more folk songs and popular rhymes than do other provinces in the region. Folk songs in Kwangtung can be divided into three groups according to the dialects in which they are sung: Cantonese, Fukienese, and Hakka. 538 533

The Chinese Communists have always been active in fostering folk songs and popular rhymes which welcome or accept the new political order. The best example is "Tung-fang Hung" ("All Red the East"), a folk song originating in Shensi and now well-known in Central-South China, which likens Mao Tse-tung to the sun rising in the east. Some of the newer folk songs fostered by the Communists praise construction and eulogize the "new people" under the present regime.

Some of the older folk songs are now being rearranged so that the old forms accomodate the new ideology. The most notable example is Yüan Chang-ching's re-arrangement of the song "The Water of the Chang River." In Central-South China nothing of comparable quality is known to have been composed.

G. Drama

Stage plays in China can be roughly divided into four kinds: (1) folk plays native to small dialectal districts; (2) ching-hsi or p'i-huang (Peking opera) which is appreciated in all parts of China proper, but particularly in North China and in the big cities of other regions; (3) the new opera, a genre created by the Chinese Communists; and (4) the modern play. 536

1:Stanford U. S-4, 5 1956 AF14 Central China AF14

been visiting the minority communities in Southwest China, and has adapted some of the dances of the minority peoples for performance in Peking, in other Chinese cities, and abroad. Among those performed are a flute dance, a courtship dance, and a wedding dance of the Miao people, "Happy Sun," a tap dance, "Good Harvest," a traditional dance performed by Tibetans in Southwest China around the family cooking stove, "Please Stay, You Guests from Afar" of the Yi people, and the "Peacock Dance" of the Tai (Thai) people.[26] 535

The Central Experimental Opera Institute at Peking has also given instruction in ballet, and there are many aspiring ballerinas. Interest in ballet is unprecedented in China and is clearly the result of the popularity of ballet in Russia.[27] 535 177

The activities associated with dance are organized and directed by the government. There is the All-China Association of Dancers, which is a subdivision of the All-China Federation of Literary and Art Workers,[28] with its headquarters in Peking. Tai Ai-lien, a well-known professional dancer, heads the association. She has dedicated herself to the incorporation of folk life, especially that of the minority peoples into her dances. Her training, however, is Western. 535 658

F. Music

Appreciation of Western classical music has 533

26. Ibid., July 1954.

27. Ibid., July 1954.

28. The All-China Federation of Literary and Art Circles was changed to the All-China Federation of Literary and Art Workers in September 1953.

1:Stanford U. S-4, 5 1956 AF14 Central China AF14

been revived in accordance with the principle of "accepting the culture of the world." A municipal symphony orchestra in Peking performs Beethoven as well as Tschaikowsky and is intended to set an example for musical activities elsewhere in the nation. The quality of the symphony's performance is unknown. No major composer has emerged under the Communist regime.

Most of the musicians seem to be absorbed in collecting and re-arranging folk music, in composing scores for the new operas, or in turning out at short notice musical accompaniment for propaganda films.